

Artists in Residence Program, 1996-97 & 1997-98 Grant Cycles, Multi-Residency

Staff

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Staff makes no decisions about who gets funding and will be glad to work with any applicant on a proposal prior to the deadline. If you have questions, feel free to call the appropriate staff person.

Program Information

The Artists in Residence Program provides funding for projects that emphasize long-term, in-depth interaction between professional artists and the public through workshops sponsored by schools, nonprofit organizations, units of government and tribal councils.

Artists of all disciplines are eligible to apply. Projects should enable the participants to understand the art form involved and to develop their creativity through it. All projects consist primarily of hands-on experience, and may include the history, critical theory and ideas of the art form.

Each project is locally designed and developed by the artist and sponsoring organization. All residencies require that some matching funds be provided by the sponsor organization. The California Arts Council (CAC) does not maintain rosters of potential artists or sponsor organizations.

In a Multi-Residency, arts organizations, school districts, government agencies or social institutions plan projects that include a number of artists of the same or different disciplines who conduct activities at one or a number of sites. Projects engage participants in a broad range of arts activities, all of which must be united by a single philosophy, vision, purpose or theme and must be guided by specific goals and objectives.

In an Individual Artist Residency, one or two collaborating artists work with a sponsor or with co-sponsor organizations to develop a project. Artists receive \$1,300 in fees for 80 hours per month of project time; projects are a minimum of three months and most are 9-11 months. Artists prepare the application in close collaboration with the sponsor organization. Artists applying for an individual artist residency should use the Individual Residency application.

Categories

Submit only one application in one of the following categories:

Artists in Schools (AIS): Projects that take place primarily in public or private nonprofit schools, grades Kindergarten-12, during regular school hours.

Artists in Communities (AIC): Projects that take place primarily in nonprofit community organizations or a public or government agency, i.e., arts and cultural centers, departments of parks and recreation, community services, after-school programs, libraries, churches, housing agencies, tribal reservations, etc. These projects must be open to the public.

Artists Serving Special Constituents (ASSC): Projects that serve confined populations in locations such as hospitals, correctional centers, convalescent or children's homes; projects sponsored by mental health, alcohol or chemical dependency treatment centers or special, court or continuation schools; or projects in community organizations or schools that focus on a special population such as seniors or people with disabilities.

Multi-Residency Projects

This component gives an organization the opportunity to use its special abilities and strengths to design and implement a project that meets the specific needs of the community it serves.

Time Line

	Application Postmark Deadline	Panel Meeting	Award Notification	Earliest Start Date	Latest End Date	Residency Length
Schools	February 5	April	Summer	Sept. 1	June 30	3-9 months
Communities	February 5	April	Summer	Oct. 1	Sept. 30	3-11 months
Special Constituents	February 5	May	Summer	Oct. 1	Sept. 30	3-11 months

Deadlines for the Individual Residency component are the same. Organizations that did not receive an award for the previous year must submit a Letter of Intent to Apply by January 1.

All activities should engage participants in the process of artistic creation. A program of direct, sustained contact between artists and participants is central to the Multi-Residency. This may include a combination of workshops, lecture-demonstrations, individual guidance, performances and staff in-services. All these can be an integral part of a residency if the participatory nature of the total is preserved.

Objectives

- To expand the professional artist's participation in society;
- To develop the artistic abilities and creativity of participants;
- To use existing local arts resources;
- To promote use of the arts for learning and problem solving; and
- To serve the diverse communities of the state.

Requirements

- A minimum of three artists with professional expertise and the ability to work within the setting of each site (see Artist Eligibility, page ii);
- Sustained contact between artists and participants (workshop sessions must be a minimum of 12 weeks);
- Projects must be a minimum of three months and a maximum of 12;
- Joint planning and support of the residency activities by the artists and site personnel;
- A Project Coordinator (see below);
- Orientation sessions for the artists and staff at each site;
- Fair professional fees for artists; and
- Organizations that received CAC Multi-Residency funding in 1994-95 must apply for a two year project (if not satisfied with rank, organization may choose to reapply in second year).

Budget

The Multi-Residency component of the Artists in Residence Program requires applicants to:

- match the request dollar-for-dollar;
- request no more than 50 percent of any artists' fees or any salaries to be funded by the CAC; and
- use a minimum of 75 percent of CAC funds to pay artists for residency activities. Applicants may request up to 25 percent of CAC funds for project costs other than artists' fees.

Requests may range from \$5,000 to \$30,000 depending on the length of the residencies, the number of artists employed and the organization's matching ability. Refer to the table on page v for starting and ending dates and lengths of residencies in each category.

The Project Coordinator

An active Project Coordinator is essential to the success of the residency.

The Project Coordinator must:

- develop a specific plan for space, time, equipment and participation with artists and sponsor or site staff;
- attend a CAC artists/coordinators meeting in early fall;
- introduce the artists and the project to site staff;
- act as facilitator and liaison between the artists, the sponsor and the CAC;
- publicize the project;
- provide ongoing assistance to the artists;
- comply with CAC reporting requirements;
- secure required equipment, space and supplies; and
- schedule activities and recruit participants.

Eligibility

Organization

The Multi-Residency is available in all three program categories: Artists in Schools, in Communities and Serving Special Constituents. Projects are collaborations between applicant organizations and the host sites, with shared responsibility for project planning and implementation.

The applicant organization must have been engaged in programming for a minimum of three years at the time of application.

The organization must meet the legal requirements described in this section.

An organization may submit only one application per year. It may not submit a Multi-Residency application and sponsor an Individual Artist Residency application in the same year. An organization that wishes to apply for funding, and did not receive a Multi-Residency contract in 1994-95, must send a Letter of Intent to Apply by January 1, 1995.

The Artists

- Must show professional experience in an artistic discipline for at least the preceding three years;
- May not be a full-time student in a degree program;
- May be part of only one application to the Artists in Residence Program in any one year;
- May be part of a Multi-Residency project for three consecutive years--then becomes ineligible for any Artists in Residence Program funding for one year; and
- May not be part of a multi-residency and an individual artist's residency application in the same year.

Legal Requirements for

Host Sites and Multi-Residency Applications

1. Both the sponsor and host site must demonstrate proof of nonprofit status under Section 501(c)(3) of the Internal Revenue Code, or Section 23701d of the California Franchise Tax Code or must be a unit of government.
 - If a sponsor organization does not have nonprofit status, but meets requirements 2 through 5 below, it may use a fiscal receiver with nonprofit status who will provide the applicant with the fiscal and administrative services necessary to complete the contract.
 - Fiscal receivers must meet all the eligibility requirements of applicants to CAC programs. Both the applicant and its fiscal receiver must have similar organizational goals and objectives and must enter into a formal agreement on the management of grant funds and on responsibilities associated with the completion of the project.
 - All project sites must be under the jurisdiction of a unit of government or a private, nonprofit organization. *Residency activities may not be conducted in privately owned facilities.*
 2. Both sponsor and host sites must comply with the Civil Rights Act of 1964, the Rehabilitation Act of 1973, as amended and the Discrimination Act of 1975, which bar discrimination on the basis of race, color, national origin, sex, age or disability and the Americans with Disabilities Act. Sponsor must also comply with the Drug Free Workplace Act of 1988 prohibiting use, production or sale of drugs at site.
 3. Both sponsor and host site must comply with Fair Labor Standards.
 4. The organization's principal site must be in California.
 5. A Multi-Residency applicant must have its Board of Directors' formal approval to submit the application, assurance that its governing body has authorized the application, and that the person who signs the application has been authorized to do so.
2. Fiscal and Managerial Soundness of the Organization. Determined by the organizational budget, as well as by the strength of the Project Coordinator's resumé, the Project Narrative and letters of support.
 3. Soundness of Project Design and Fiscal Plan. Determined by the project budget, schedule of classes and the Project Narrative (#2 Project Description, #4 Artist Selection Process and #7 Financial Planning Process Sections, page 7).
 4. Appropriateness of Project to Sponsor Organization's Mission and Goals. Determined by the Project Narrative (#1 History, Purpose and Goals and #2 Project Description).
 5. Resourceful Approach to the Residency. Determined by the Project Narrative, the Schedule of Activities, the Artist Selection Process and the Sample Class Descriptions submitted by the artists.
 6. Impact of the Residency on Participants, Sponsor Organization and Site(s). Determined by the Project Narrative and Schedule of Activities.
 7. Need for the Residency. Determined by the Project Narrative (#5 Need for the Project and #2 Project Description Sections, page 7).
 8. Clarity of Proposal Presentation. Determined by the entire proposal.

What We Do Not Fund

A proposed project will not be considered if it charges participants for residency activities or if its primary activity is any of the following:

- Artists' performances, tours or exhibits;
- Artists' fellowships or individual artistic projects;
- Staffing functions of the sponsoring organizations;
- Technical assistance or consultations to organizations or artist groups;
- Therapy or recreation;
- Job training; or
- Projects that are part of the curricula of schools, colleges or universities.

If you are not certain that your project is appropriate for the Artists in Residence Program, consult program staff before you prepare a proposal.

How Applications are Judged

All Artists in Residence applications are reviewed by a volunteer panel of artists, arts administrators and other professionals in related fields. This peer review panel recommends grant awards based on the following criteria:

Review Criteria for Funding:

1. Artistic Quality and Professionalism of the Artists. Determined by the samples of work submitted and by resumé. Ongoing professional experience is es-

Deadlines

The application deadline for all grant cycles is February 5.

Projects may begin as early as September 1, 1996 and must end by August 30, 1997.

Applications not postmarked by the deadline date will not be considered. Metered mail is not an acceptable substitute for a U.S. Postal Service postmark.

An organization wishing to apply for funding that did not receive a Multi-Residency contract in 1995-96 must submit a Letter of Intent to Apply by January 1, 1995.

How to Apply

The application must be postmarked by the deadline date or it will not be accepted. Read the eligibility and application instructions carefully. No late or incomplete applications will be accepted. You must retain one complete copy of your application for your records. All pages must be on 8 1/2" x 11" paper.

- **Application Receipt Form:** See last page. Fill in name and address. This form will be mailed to you after we receive your application. Contact us if you do not receive it; we may not have your application. When we return this form, it will include your application number. Use this number for all correspondence about your application.
- **Application Checklist:** Complete to assure that you are sending all the appropriate pieces of the application in the correct order.
- **Survey Information Sheet:** Complete for statistical purposes only; it will not be shown to the review panel.
- **Nonprofit Determination Letter:** Nonprofit, tax-exempt corporations must provide a copy of the state or federal document that determines such status. Government agencies and public school districts need not supply this document.

For easy reference, number the following pages in sequential order, as listed below:

- **Application Form:** Pages 1-6. All pages must be typewritten, 8 1/2" x 11" and must not be bound or stapled (paper or binder clips are allowed). All signatures must be originals.
- **Narrative:** Section J, four-page attachment (begin page numbering sequence with "7").
- **Project Coordinator's Résumé:** The Project Coordinator must submit a résumé, not to exceed two pages, including a description of professional accomplishments and employment to present. The résumé should include current job description. It is advisable to include all relevant administrative experience.

- **List of Artists:** On a separate sheet, list the artists who will participate in this project. Indicate their disciplines and planned worksites.
- **Artists' Documentation:** Assemble artists' documentation materials in the order in which the artists' names appear on the List of Artists (above). For each artist, include (in the following order):
 1. **Resumé:** Must show specific dates of all works as this determines the artist's eligibility (not to exceed two pages).
 2. **Sample Workshop Description** (1/2 page): The artist must describe a sample class including examples of activities and number and ages of target participants.
 3. **Reviews** (three pages total): Must be copied onto 8 1/2" x 11" format or they will not be reviewed.
 4. **For Literary Artists:** Writing samples (not to exceed five pages per artist or 20 pages TOTAL per application). If submitting an audio tape as well, see requirements on page v.
- **List of Sites:** On a separate sheet, provide name, address, telephone number and name of contact person for each school, institution or community organization used for residency activities.
- **Letters of Agreement from Sites:** Include a Letter of Agreement from each school, institution or community organization at which residency activities will take place. This letter must state knowledge of the project, agreement to participate and a description of the support provided. Place the letters in same order as the List of Sites (above).
- **Letters of Support:** You may enclose up to three letters of support, no more.
- **Samples of Artists' Work:** You must submit representative samples of artists' work. Send up to six slides per artist, not to exceed 30 slides TOTAL; and/or five pages (8 1/2" x 11") of written work per artist not to exceed 20 pages; and/or five minutes of videotape or film; and/or five minutes of audio tape.

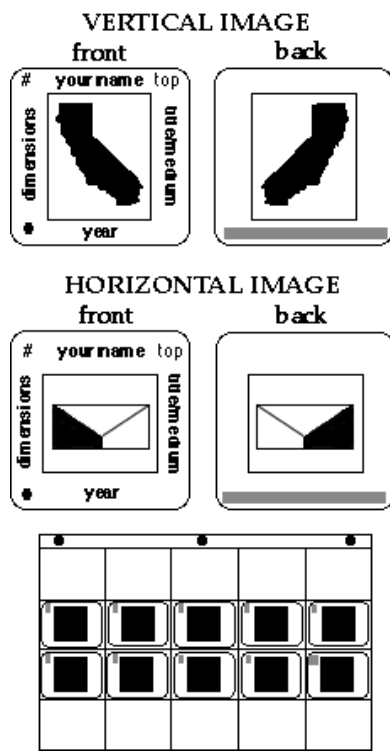
Note: Do not send more than the requested number of pages. They will not be read and they will adversely affect your ranking.

We urge you to pay special attention to the quality and relevance of the work samples you submit. Be sure to include samples of recent work and work relevant to the art forms being taught.

How to Submit Samples of Work

(DO NOT send originals)

Slides



- Slides will be presented to panel in pairs (1 & 2, 3 & 4, etc.).
- Enclose slides in a clear plastic slide file sheet. Use plastic or sturdy cardboard mounts only (applicant organization's name should appear on slide file sheet).
- Label each slide with the following (see diagram): name of artist and slide number and indicate top edge.

Video Tape

- Videotapes must be in VHS format.
- Label all cassettes and boxes with applicant organization's name, artist's name, title of tape, date or place of performance and date of production.
- Cue to a five-minute sample of work you want the panel to see. Due to time constraints, panelists may spend only three to five minutes reviewing your work.

Audio Tape

- Label all cassettes and boxes with applicant organization's name, artist's name, title of tape, date or place of performance and date of production.
- Use standard cassette format only.
- Cue up a five-minute sample of work you want the panel to hear. Due to time constraints, panelists may spend only three to five minutes reviewing your work.

Writing Samples

- Submit no more than five pages per artist or 20 pages TOTAL of writing, typed on 8 1/2" x 11" paper.
- Label each page with the artist's name. Indicate date and name of publication.
- Literary artists' work should be enclosed with the artists' resums.

Description, Samples of Work

On a separate sheet of paper (8 1/2" x 11"), submit a typewritten description of slide, video and audio samples that includes the following:

- artist's name;
- title of each work;
- date of completion;
- a brief description of the work being viewed and the artist's role (i.e., director, actor, drummer); and
- for performing artists, how to identify applicant artist(s) on tape.

If you are submitting slides, include slide numbers (1-10), media, dimensions and dates of work.

Samples of Participants' Work

Organizations that received support from the Artists in Residence Program in 1993-94 must submit samples of work by participants.

- Submit no more than 10 minutes of video tape samples, 10 minutes of audio tape samples, 10 pages TOTAL of written work and no more than 20 slides of participants' work. Panelists know many projects have only just begun by the application deadline. Participants' work should show some indication of the processes used in teaching; panelists are not looking for a finished product.
- Identify samples of participants' work on a separate sheet of paper using the same procedure as for artists' work, but also *indicate which artist led the workshops* in which participants produced the submitted work.
- Written examples of participants' work should be grouped separately, following the application and supplemental pages.

Return of Samples

You must provide a stamped, self-addressed envelope of sufficient weight with correct postage. The CAC will dispose of your samples after the panel if this stamped, self-addressed return envelope is not included with your application.

Care and Responsibility of Samples

Although all reasonable care will be taken to ensure the safety of all application materials, the CAC is not liable for any damage to or loss of support material. Do not send originals.

If your address changes between the application deadline and the notification date, it is your responsibility to notify the CAC in writing of this change.

Be sure to include your application number on all correspondence.

Assembling the Application

The following instructions are designed to help you assemble and package your application in the correct order. Make eight copies of your complete application including attachments A - J as listed. (It is not necessary to duplicate samples of work unless they are written samples.)

Send the CAC the *original* and seven copies; keep one copy for your records.

Application Order

- A. Application Form (pages 1-8)
- B. Narrative Pages (limit four pages)
- C. Project Coordinator's Resumé (2 page maximum)
- D. List of Artists
- E. Artists' Documentation
- F. List of Sites (if more than one site)
- G. Letters of Agreement (if more than one site)
- H. Letters of Support (limit three)
- I. Description of Samples of Artists' Work
- J. Written samples of work

Packaging Order

1. Application receipt form, inside back cover (one copy only)
2. Survey sheet, page 9 (one copy only)
3. Nonprofit Determination Letter--if required (one copy only)
4. Original Application (A-J above)
5. Seven copies of original application
6. Audio/visual samples of work
7. Self-addressed stamped envelope for return of work samples

On the outside of the package, indicate category and discipline in which you are applying. (Example: Artists in Schools--Dance)

Application, Multi-Residency: 1996-97 & 1997-98

For Office Use Only

Application Number: _____

Amount Requested: _____

A

1. Grant Category (check one)
☐ Artists in Schools (AIS) ☐ Artists Serving Special Constituents (ASSC)
☐ Artists in Communities (AIC)
2. Project Start Date: _____ / 01 / _____
month day year
3. Project Length: _____
number of months

B

1. Applicant Organization
Legal Name _____
Street Address _____
City _____ State: California
ZIP Code _____ County _____
Telephone () _____ Director/Chief Administrator _____
Federal ID # _____

C

1. Project Coordinator _____
2. Project Coordinator's relationship to Applicant Organization (check one):
01 ☐ Director of Organization 05 ☐ Counselor/Teacher
02 ☐ Principal 06 ☐ Other Paid Staff (specify) _____
03 ☐ Program Manager 07 ☐ Volunteer (specify) _____
04 ☐ Other Administrator

D

Summary of proposed project (35 words or less):

E

Organization Information

1. Type of Organization (check one):

03 ☐ Performing Group08 ☐ Art Museum15 ☐ Arts Center16 ☐ Arts Council/Agency17 ☐ Arts Service Organization19 ☐ School District33 ☐ Correctional Institution - Adult34 ☐ Residential Health Care Facility49 ☐ Correctional Institution - Youth50 ☐ Other _____

2. _____ The number of years your organization has been in operation.

3. _____ The year your organization was legally incorporated.

4. _____ Total number of staff. Provide the number of staff who are:

_____ Full time paid

_____ Full time volunteers

_____ Part time paid

_____ Part time volunteers

5. City/Town Population of Applicant Organization:

Check one:

a. ☐ Under 10,000b. ☐ 10,000 - 50,000c. ☐ 50,000 - 250,000D. ☐ Over 250,000

Check one:

1. ☐ Urban2. ☐ Suburban3. ☐ Rural**F**

Project Information

1. Primary discipline offered. Check only one. Choose the discipline that has the primary emphasis in this residency project:

01 ☐ Dance02 ☐ Music03 ☐ Opera04 ☐ Theater05 ☐ Visual Arts06 ☐ Architecture/Design07 ☐ Crafts08 ☐ Photography09 ☐ Media Arts10 ☐ Literature12 ☐ Folk Arts14 ☐ Multi-Disciplinary (check boxes below)15 ☐ Interdisciplinary

Answer only if you checked #14, Multi-Disciplinary:

01 ☐ Dance02 ☐ Music03 ☐ Opera04 ☐ Theater05 ☐ Visual Arts06 ☐ Architecture/Design07 ☐ Crafts08 ☐ Photography09 ☐ Media Arts10 ☐ Literature12 ☐ Folk Arts15 ☐ Interdisciplinary

2. This project is primarily Arts Education—any organized and systematic educational effort with the primary goal of increasing knowledge of the arts or skills in the arts—targeting the following:

☐ Pre K-12 during school hours☐ Pre K-12 after school hours☐ Youth at risk☐ Other special populations☐ Adults☐ Seniors☐ None of the above

2. _____ Number of sites at which residency activities are offered.

3. _____ Number of artists to be employed in residency project.

4. Participants: _____ Number served directly _____ Number served indirectly

5. _____ Percentage of participants from ethnically-diverse backgrounds (estimate).

6. _____ Age range of participants.

Project Budget Instructions

This pertains to the project proposed in this application.

- A dollar-for-dollar match is required;
- No in-kind or non-cash match is allowed;
- CAC Requested Artists' Fees must be matched by Sponsor Organization Artists' Fees, likewise Administrator's Fees; and
- A minimum of 75% of the total request to the CAC must be paid to artists for arts activities.

Line #1: Artists Fees

Fees to be paid to artists for residency activities. Organizations are encouraged to meet or exceed the CAC's rate of pay to Individual Artists in Residence (\$1,300 per month for 20 hours per week, including preparation time). Payments to artists to perform administrative duties should be shown under Project Administration (Category #2).

Show the subtotal for each item: Residency Artists, Performances, Guest Artists.

Enter the total for Artists Fees under Column C, in the space provided on Line 1d. Show gross pay, not net pay.

Show the amount requested of the CAC for Artists' Fees under Column A, Line 1d.

Enter the amount of cash match your organization will provide in Column B, Line 1d. You must match the request dollar-for-dollar.

Indicate the source of funds for the match on the space provided. Name the government agency (not CAC), foundation or business, or explain the fundraising activity that will provide the needed funds.

Note: You may not match this request with other funds awarded by or anticipated from the CAC.

Make sure to include these artist fees in your 1995-96 expenses.

Line #2: Project Administration and Support Staff

List salaries, wages, fees and benefits to be paid for people to administer this project. Include only those portions of personnel costs that will be expended on this project. Each line must represent only one person in one position. No more than 50% of any individual salary will be funded by the CAC. Show the rates of pay and length of employment.

Project Coordinator

This person should be the person identified on Page 1 of the application.

Technical/Production

Includes management and staff who will provide technical services for this project, i.e., technical directors, stage managers, stage hands, wardrobe, lighting and sound crews, video and film camera operators, editors, engineers, technicians, etc.

Other Administrative Personnel

Other personnel in this category such as bookkeepers, clerks and secretaries.

Note: In cases where a position overlaps categories, such as an Artistic Director who is also the Project Coordinator, indicate how time and personnel cost will be divided. Assign a prorated amount to each category.

Show the amount requested of the CAC for each line item in this category under Column A, Lines 2e-2i. *The CAC will fund no more than 50% of each administrative line item.*

In this category of Project Administration, you must match each line item individually, dollar-for-dollar.

Line #3: Other Project Costs

Rentals may include space, equipment, business machines, etc. Travel must be for the project. The CAC will fund in-state travel only. Supplies must be for the project and may include art supplies, administrative or office supplies, or production materials. No capital expenditures (such as permanent equipment, building purchase, or improvements) or purchases of food are allowed. Specify other costs such as telephone, duplicating, postage, etc.

Enter the cost for each of these items in the space provided. Enter the total cost for Other Project Costs category under Column C in the box provided on line 3p.

Show the amount requested from the CAC in Column A, Line 3p. Enter the amount of cash match your organization will provide in Column B, Line 3p. You must match the amount requested of the CAC dollar-for-dollar. Indicate the source of the match in the space provided.

Lines #4, #5, #6: Totals

Provide the total for each column in the space provided at the bottom of each column.

Line #8

Indicate how many hours artists are paid for preparation time as a ratio of contact time to preparation time. Give an average.

G**Project Budget**

Categories		Column A CAC Request	Column B Applicant Cash Match	Column C Total Project Cost
1. Artists' fees	Subtotal			
a. Residency Artists	\$ _____			
b. Performances	\$ _____			
c. Guest Artists	\$ _____			
d. Total Artists' Fees		* \$ _____	\$ _____	\$ _____
* This must be at least 75% of total CAC request..				
2. Project Administration and Support Staff				
e. Project Coordinator		\$ _____	\$ _____	\$ _____
f. Technical/Production		\$ _____	\$ _____	\$ _____
g. Other Administrative Personnel		\$ _____	\$ _____	\$ _____
h. _____		\$ _____	\$ _____	\$ _____
i. _____		\$ _____	\$ _____	\$ _____
j. Total Project Administration & Support (e+f+g+h+i)		\$ _____	\$ _____	\$ _____
3. Other Project Costs				
k. Rentals	\$ _____			
l. Travel	\$ _____			
m. Supplies	\$ _____			
n. (Other) _____	\$ _____			
o. _____	\$ _____			
p. Total Other Project Costs	\$ _____	\$ _____	\$ _____	\$ _____
4. Total CAC Request, Column A		\$ _____		
5. Total Applicant Cash Match, Column B			\$ _____	
6. Grand Total, Column C				\$ _____
7. Hourly rate of pay to artists		\$ _____/hr minimum	\$ _____/hr maximum	
8. Ratio of contact time to paid preparation time per week		_____ contact hours	_____ preparation hours	

H**CAC Funding History**

	1994-95		1995-96		1996-97	
	Request	Received	Request	Received	Request	Received
Artist in Residence Programs	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
Organizational Support Program	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
Touring and Presenting Program	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
State-Local Partnership Program	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
Other	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____
Other	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____	\$ _____

NOTE: Amounts entered in Column B, Applicant Cash Match, must be equal to or greater than the corresponding amount on the same line under Column A, CAC Request.

Organizational Budget Summary

Complete the form provided. Explain any deficit or any large fluctuations on page 6. School districts and units of government need not complete this form. Show fees paid by residency sites under I. Income B. 13, Tuition/Workshops.

(Fiscal Year begins _____)
month

	Two Fiscal years ago (actual)	% of budget	Last fiscal year (actual)	% of budget	Current fiscal year (current)	% of budget	Next fiscal year (projected)	% of budget
I. Income								
A. Contributed								
1. Federal Government	_____	_____	_____	_____	_____	_____	_____	_____
2. State Government	_____	_____	_____	_____	_____	_____	_____	_____
(do not include this request)								
3. This Grant Request	_____	_____	_____	_____	_____	_____	_____	_____
4. Local/Municipal Government	_____	_____	_____	_____	_____	_____	_____	_____
5. Individual Contributions	_____	_____	_____	_____	_____	_____	_____	_____
6. Business/Corporate Contributions	_____	_____	_____	_____	_____	_____	_____	_____
7. Foundations	_____	_____	_____	_____	_____	_____	_____	_____
8. Memberships	_____	_____	_____	_____	_____	_____	_____	_____
9. Fundraising (benefits, events, etc.)	_____	_____	_____	_____	_____	_____	_____	_____
10. Other:	_____	_____	_____	_____	_____	_____	_____	_____
Subtotal Contributed:	_____	_____	_____	_____	_____	_____	_____	_____
B. Earned								
11. Admissions	_____	_____	_____	_____	_____	_____	_____	_____
12. Touring	_____	_____	_____	_____	_____	_____	_____	_____
12a. Contracted Services	_____	_____	_____	_____	_____	_____	_____	_____
13. Tuition/Workshops	_____	_____	_____	_____	_____	_____	_____	_____
14. Product Sales	_____	_____	_____	_____	_____	_____	_____	_____
15. Investment Income	_____	_____	_____	_____	_____	_____	_____	_____
16. Other: _____	_____	_____	_____	_____	_____	_____	_____	_____
Subtotal Earned:	_____	_____	_____	_____	_____	_____	_____	_____
17. Grand Total Income (A+B)	_____	_____	_____	_____	_____	_____	_____	_____
II. Expenses								
A. Personnel								
18. Artistic, Full-time	_____	_____	_____	_____	_____	_____	_____	_____
Other Artistic	_____	_____	_____	_____	_____	_____	_____	_____
19. Administrative, Full-time	_____	_____	_____	_____	_____	_____	_____	_____
Other Administrative	_____	_____	_____	_____	_____	_____	_____	_____
20. Technical Production, Full-time	_____	_____	_____	_____	_____	_____	_____	_____
Other Technical Production	_____	_____	_____	_____	_____	_____	_____	_____
Subtotal Personnel:	_____	_____	_____	_____	_____	_____	_____	_____
B. Operating Expenses								
21. Facility Expenses/Space Rental	_____	_____	_____	_____	_____	_____	_____	_____
22. Marketing	_____	_____	_____	_____	_____	_____	_____	_____
23. Production/Exhibition	_____	_____	_____	_____	_____	_____	_____	_____
24. Travel	_____	_____	_____	_____	_____	_____	_____	_____
25. Fund Raising Expenses	_____	_____	_____	_____	_____	_____	_____	_____
26. Other (if greater than 10% of budget attach separate schedule)	_____	_____	_____	_____	_____	_____	_____	_____
Subtotal Earned:	_____	_____	_____	_____	_____	_____	_____	_____
27. Total Expenses (A+B)	_____	_____	_____	_____	_____	_____	_____	_____
III. Surplus Income (Deficit) at year end	_____	_____	_____	_____	_____	_____	_____	_____
Item 17 minus item 27	_____	_____	_____	_____	_____	_____	_____	_____

Organizational Budget Summary, continued

	Two Fiscal years ago (actual)	Last fiscal year (actual)	Current fiscal year (current)	Next fiscal year (projected)
III. Operating Surplus (Deficit) (from previous page)	_____	_____	_____	_____
IV. Carryover Fund Balance at Beginning of Year (Surplus or Deficit)	_____	_____	_____	_____
V. Accumulated Surplus (Deficit) (item III plus item IV; If appropriate, attach a note explaining plan to reduce deficit or utilize surplus)	_____	_____	_____	_____
VI. Other Net Adjustments (Explain Below)	_____	_____	_____	_____
VII. Balance at Year End (item V plus item VI)	_____	_____	_____	_____
VIII. In-kind Contributions (Attach schedule if greater than 10% of total income)	_____	_____	_____	_____
IX. Pass-through funds	_____	_____	_____	_____

Budget Notes and Schedules

Use this space for budget notes, attached schedules, etc. If you expect your 1996-97 budget to be significantly larger or smaller, explain briefly.

J

Project Narrative

Use no more than four pages to respond to all questions in each category. You must respond to each of the seven topics. Leave adequate margins and do not reduce size of type or use additional pages. Within the four page limit, respond to each category as you choose. Number and title each response by category; and underline the title (e.g., 2. Project Description), then proceed with your responses. Number each page in the upper right-hand corner, beginning with the number "7."

1. History, Purpose and Goals of the Applicant Organization:

Briefly describe. What are the regular ongoing art programs and services of the organization?
How will this project differ from the regular programs and services of the organization?
How does this project serve the organization's goals?

2. Project Description. Address the following:

What are the long range goals and immediate objectives of the project? How will these be met? Cite specific activities and processes as examples.
What skills and knowledge will participants acquire? What will the artists gain?
What is the role of the Project Coordinator and other support staff?
How will the coordinator help bring together artists and participants?

For multi-disciplinary projects:

- Why were the disciplines chosen?
- How will these artists work together?

For continuing residency projects:

- Describe your two-year goals and how this project will meet those goals.
- How will this project build on the previous year's experience?
- Will the project serve the same people, use the same artists, or take place at the same sites?
- What changes have been made?

3. Proposed Schedule of Activities:

Indicate the size of groups, how often each group will be served and the length of each complete series of sessions. Describe the activities. Briefly describe a sample week. Indicate which artists will be responsible for which activities. How many times (maximum) will each participant have a class?

4. Artist Selection Process:

How were the artists chosen for this project? What were the criteria for selection?
Describe the process for the recruitment and evaluation of applicants.
Who made the selections?

5. Need for the Residency Project:

Who will be served by this project? Include specific demographics. How will this project serve their needs?
Who determined the need for this project? How was it determined?
How will you know if these needs have been met at the end of the project?

6. Description of Facilities:

Describe the facilities to be used.
How will they serve the discipline(s) offered?
Give size, availability of water, ventilation, light, storage, capacity, accessibility and available equipment.

7. Financial Planning Process:

Describe how the organization will develop sources of matching funds for this project.
Will the applicant organization or sites assume partial or total support for continuing this project?

Indicate a proposed weekly schedule by showing 1) name of artist, discipline, site; 2) ages of participants; 3) class size; 4) how often the group meets and for how many weeks; and 5) how long each class is.

WORKSHOP	GROUP	CLASS SIZE	FREQUENCY	DURATION
Sample: Bill Shakespeare/Theater/London School	14-15 yrs.	20	2 x wk/20 wks	1 hr.

K

I certify that the applicant and sponsoring organization(s) meet the applicable requirements of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, the Age Discrimination Act of 1975, Section 504 of the Rehabilitation Act of 1973, State of California Government Code Sections 11135-11139.5, the Drug Free Workplace Act of 1988, the Americans with Disabilities Act and that, to the best of my knowledge and belief, the data in this application and any attachments are true and correct. The application has been duly authorized by the governing body of the applicant organization.

Date _____

8

State Assembly District # _____

Application Receipt Form

To Applicant(s):

Address the reverse side of this form to yourself; enclose it with your application (see "Assembling the Application," page vi).

We will mail this to you when we have received your application. If you do not receive this form back, it may mean we have not received your application. In this event, contact staff of the Airtists in Residence Program.

For all future inquiries, please refer to your application number:

application number (CAC use only)

date

Application Deadline

The package must be postmarked no later than February 5. Send all materials under one cover to:

Artists in Residence Program
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

On the outside of the package, indicate category and discipline in which you are applying.
(Example: Artists in Schools–Dance)

Application Checklist

Complete this checklist and enclose it in your application package. All materials must be submitted in the following order:

- ☐ 1. Application receipt form and checklist, inside back cover (one copy only)
- ☐ 2. Survey sheet, page 9 (one copy only)
- ☐ 3. Proof of nonprofit status, if required (one copy only)
- ☐ 4. Original Application A-J (listed on p. vi, application order)
- ☐ 5. Seven copies of original application
- ☐ 6. Audio/visual samples of work
- ☐ 7. Self-addressed stamped envelope for return of work

California Arts Council
1300 I Street
Sacramento, CA 95814

place
22¢
stamp
here

This Application is available online at the CAC's Web site. It can be viewed online and printed directly from our Web site onto your own printer. If you cannot get a hard copy application from the CAC, simply access our Web site and print an application from there! It's that easy.

**California Arts Council
Artists in Residence Program
1300 I Street, Suite 930
Sacramento, CA 95814**

**Visit our Web site at:
<http://www.cac.ca.gov>**

**Send us email at:
cac@cwo.com**

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1996 - 97 & 1997 - 98 Grant Cycles

California Arts Council

**Artists in Residence Program
Multi-Residency
Guidelines and Application**

Postmark Deadline: February 5

**This application form will be in use for two grant cycles.
However, the application is only for a one-year grant.**

California Arts Council: Celebrating 20 years
of excellence in the arts: 1976 - 1996

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FAX: 916/322-6575

Office Hours

8:00 a.m. - 5:00 p.m.

Monday through Friday

Visit our new

Web Site at:

<http://www.cac.ca.gov>

Send us email at:

cac@cwo.com

Purpose: The California Arts Council, a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Agency: The Director is the Chief Executive Officer and reports directly to the Governor. The Director and Deputy Director for Partnerships are appointed by, and serve at the pleasure of the Governor. The Director and Deputy Director manage a professional staff headquartered in Sacramento.

The Council: The appointed California Arts Council consists of 11 members who serve four-year staggered terms. The Governor appoints nine members; the Legislature appoints two. Council members serve without salary, elect their own chair, and meet throughout the state to encourage public attendance. This body has final approval of Arts Council grants.

Mission: The mission of the California Arts Council is to make quality art reflecting all of California's diverse cultures available and accessible; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

Funding: The Arts Council is a taxpayer-supported agency, funded primarily from the state's annual budget process, supplemented with funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

Information Access: Due to the Public Information and Open Meeting Laws, applications and their attachments are not confidential and may be requested by the media and/or public. Observers attend but may not comment on, participate in, or in any way interfere with panel meetings. Contact the Arts Council for meeting dates and locations.

Grants Panels: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The Arts Council staff provides information but not recommendations to the panel. The appointed Arts Council reviews panel recommendations before making final funding decisions.

Appeal Process: Appeals to Arts Council funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are heard only on the following grounds:

1. Assessment based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's assessment of the applicant's request for funding; and/or
2. Incorrect processing of the required application materials such that it negatively influenced the panel's assessment of the applicant's request for funding.

Note: Dissatisfaction with award denial or with award amount is not grounds for appeal.

Requirements: The California Arts Council is mandated both by federal and state regulations to fund only organizations that comply with program, policies, and facilities stipulations for Section 504 of the Rehabilitation Act of 1973 and the State of California Government Code Sections 11135-11139.5 that prohibit discrimination. Grantees must comply with the Drug-Free Workplace Act of 1988.

Note: Grants recipients must also comply with regulations of the Americans with Disabilities Act, which became effective on January 26, 1992. Contact the CAC's 504 accessibility coordinator for information and access materials.

Ownership, Copyrights, Royalties,

Credit: The California Arts Council does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of an Arts Council grant. However, it does reserve the right to reproduce and use such materials for official, non-commercial purposes. In addition, the Arts Council requires documentation of grant activity and appropriate credit for Arts Council partial support.